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capable of handling his materials with a master-hand. The opening chorus "Sing unto the Lord," is also an excellent instance of good solid harmony; and it may be mentioned that in spite of good vocal effects, the voices are, as a rule, treated with praiseworthy tenderness. Amongst the more placid choral pieces, we may select the choral quartett "Blessed are the pure," and the chorus, "Thou shalt eat the labours of thine hands," both of which are melodious and delicately harmonised. The solos scarcely stand out from the work with sufficient prominence to be used as detached pieces; but they are generally in character with the situations in which they occur. Ruth's solo "Whither thou goest," is an excellent example of impassioned declamation; but few of the airs give much scope for the vocalists to create any individual success. We need scarcely say that Madame Goldschmidt, who sang the part of Ruth, threw an intensity of expression into the music which produced a marked effect upon the audience. Madame Patey, in Naomi, was, as usual, thoroughly efficient; and Mr. Santley, in Boaz, gave the utmost meaning to every phrase. Mr. Montem Smith may also be congratulated upon the manner in which he sang the recitatives allotted to him. The chorus and band were excellent; and Herr Goldschmidt, who conducted his work, received an ovation both on entering and leaving the orchestra.

ROYAL ITALIAN OPERA.

THE proprietors of this establishment have paid a compliment to those music lovers who patronise operas out of "the season" by producing some of the very best works during the short Autumn Session, which commenced on the 8th ult. *Don Giovanni*, *Fidelio*, *Les Huguenots*, *Le Nozze di Figaro*, *Robert le Diable*, &c., have been the chief attraction, in spite of the occasional light operas which have been sparingly given, as if to feel the musical pulse of the public with reference to future "popular nights." All these works have been excellently cast; but as there has been little novelty, we have only to chronicle, with extreme pleasure, the undoubted success of the undertaking. Mesdles. Tietjens, Ilma di Murska, and Sinico, Signori Mongini, Gardoni, and Mr. Santley have been singing their very best; and Signor Antonucci has proved himself a good and reliable bass in some parts fully sufficient to test his powers. Madlle. Ilma di Murska in assuming the character of Ophelia, in M. Ambroise Thomas's *Hamlet*, has by no means miscalculated her strength. Throughout the opera she sang with exquisite refinement and delicacy; and in the "mad scene" created a genuine effect, notwithstanding that the triumph of her predecessor in the part, Madlle. Nilsson, was fresh in the mind of the audience.

CRYSTAL PALACE.

It would be impossible to deny that Mendelssohn's *Ottet* in E flat—played by all the stringed instruments of the orchestra, with the addition of double-bass parts, supplied by Mr. Manns—was a real success; but we cannot believe that the Saturday Concerts at this establishment will gain credit by such a performance. The principle once admitted of tampering with great works, can lead to nothing but "sensational" effect, at the expense of what should be held as the sacred feelings of established composers; and indeed we see no reason why following out this idea, quartetts should not be multiplied to suit the size of the room, or even solos strengthened by a duly organized choral body. Mr. Manns, in his letter to Richter, printed in the book of words, argues well in defence of his principle; but we cannot agree with him that Mendelssohn, were he living would "freely forgive" him, even for the sake of having his work heard at the Crystal Palace Concerts. The programmes of the performances during the month have been on the whole exceedingly good; but the vocal music is still the weak point.

THE first of Mr. Lansdowne Cottell's series of Winter Soirées was held at his residence, Norfolk Road House, Bayswater, on the 11th ult. The performers were chiefly Mr. Cottell's pupils, who, on the whole, exhibited a satisfactory degree of proficiency both as vocalists and pianists. On the 4th ult., Mr. Cottell commenced his Choral *réunions* for the season, when several works of the great masters were rehearsed.

THE London Welsh Wesleyan Methodists (West End Branch) held their first anniversary on Monday evening, the 8th ult., at the Young Men's Christian Association Rooms, Great Marlborough-street, which were filled to overflowing. The choir (under the superintendence of Mr. T. Francis), contributed some excellent anthems and part-songs. Several solos were also given; and the meeting—which lasted nearly four hours—closed with the Welsh National Anthem, and a vote of thanks to the chairman, E. Davies, Esq.

THE New Polyhymnian Choir's public rehearsal, on the 6th ult., attracted a very numerous audience. The soloists were Miss Dixon, Miss Lowry, Miss Avery, Messrs. Blinks, Robinson and Blake. Messrs. Barker and Hiehler gave a duet for flute and violin, and Mrs. Paulsen a solo on the pianoforte. Several part-songs and madrigals were sung by the choir with much precision and feeling. The next rehearsal will be devoted to *Acis and Galatea*.

THE first of a series of select musical and literary Friday evenings, took place at the School Room, Packington Street, Islington, on the 19th ult., and proved a decided success. The programme was well selected and creditably performed; Mr. Roskilly's recitations, and Mr. Wood and the Misses Lowry's songs being especially attractive. Mr. W. Robinson was the conductor, and Mrs. Paulsen the accompanist.

A CONCERT on behalf of Mr. S. Foulds, was given at Burdett Hall, on the 27th October; vocalists, Miss Kate Frankford, Miss Amy Linnington, Miss Kind, Mr. Albert James, Mr. G. Vigay, Mr. J. A. Latta and Mr. F. A. Bridge. The Poplar Glee and Madrigal Union (under the direction of Mr. L. Hinton), contributed several part songs, etc. Master S. Corne played a solo on the pianoforte, and Miss A. Frankford was the accompanist.

A SUCCESSFUL Concert was given, under the direction of Mr. F. A. Bridge, to the convalescent patients, officials, etc., in the London Hospital, on Monday evening the 8th ult., the waiting-hall—which will accommodate about 600—being crowded. The vocalists were Miss Blanche Burr, Miss M. P. Harding, Mr. Arthur Thomas, and Mr. F. A. Bridge, Miss H. Stirling presiding at one of Messrs. Collard and Collard's grand pianofortes (kindly lent for the occasion). The programme was an excellent one. There were several encores, which were in most cases responded to. Several of the principals of the Hospital were present, and the concert terminated with a cordial vote of thanks to the artists, proposed by the Rev. T. A. Purdy, the chaplain, and seconded by Mr. Nixon the house governor.

ON Thursday, the 28th October, Miss E. Stirling gave a performance at Wycliffe Chapel, E. on the new organ recently erected by Mr. Jones, of Fulham Road. The pieces were interspersed with vocal selections by the following artists (under the direction of Mr. F. A. Bridge):—Miss Mabel Brent, Miss M. P. Harding, Mr. Arthur Thomas, and Mr. F. A. Bridge. The capabilities of the organ were shown to the greatest advantage by Miss Stirling, the applause after each performance testifying the appreciation of that lady's ability by the large audience assembled. The organ has twenty stops, and cost, we believe, £300.

MR. T. H. WRIGHT gave his first Harp Recital for the Winter season on Tuesday the 2nd ult., at Messrs. Erard's, assisted by Miss Jessie Royd, who was highly applauded in the songs selected for the occasion.